DOCUMENT RESUME

ED 199 341 UD 021 281

AUTHOR	Nelson, Bernadette: And Others
TITLE	Assessment of the ESAA-TV Program: An Examination of Its Production, Distribution, and Financing. Executive Summary.
INSTITUTION	Abt Associates, Inc., Cambridge, Mass.
SPONS AGENCY	Office of Program Planning and Evaluation (DHEW/OE), Washington, D.C.
REPORT NO	AAI-80-146-E
PUB DATE	[80]
CONTRACT	300-77-0468
NOTE	33p.; Tables may be marginally legible due to small print.
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	*Childrens Television: Compensatory Education: *Educational Television: Elementary Secondary Education: Program Evaluation: *Program Implementation: Programing (Broadcast); Racial Integration
IDENTIFIERS	*Emergency School Aid Act 1972

ABSTRACT

The Emergency School Assistance Act Television Program (ESAA-TV) provides funds through grants and contracts for the production, duplication, promotion, and distribution of racially integrated children's programming. The programming is designed to help eliminate racial isolation, fear, and distrust and to provide compensatory education material. This study assessed the potential impact and effect of ESAA-TV by examining its management and administration, production, distribution, and financing. In general, it was found that ESAA-TV has been implemented in a manner congruent with legislative intent. The most serious challenges facing ESAA-TV administrators appear to be obtaining increased viewership and increased utilization in schools. Recommendations for future implementation are included. (Author/MK)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED199341

ABT ASSOCIATES INC.
55 WHEELER STREET, CAMBRIDGE, MASSACHUSETTS 02138
TELEPHONE • AREA 617-492-7100
TWX: 710-3201382

ASSESSMENT OF THE ESAA-TV PROGRAM
AN EXAMINATION OF ITS PRODUCTION, DISTRIBUTION AND FINANCING

EXECUTIVE SUMMARY

Bernadette Nelson

with

Daniel Sullivan
Joseph Zelan
Susan Brighton

Prepared for:

U.S. Office of Education

Washington, D.C.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

UD021281

FEB 2 3 1981

AN EQUAL OPPORTUNITY EMPLOYER

Quality Control Reviewer

Management Reviewer

This material was produced pursuant to Contract Number 300-77-0468 between Abt Associates Inc. and the Office of Program Evaluation, Department of Education. Points of view or opinions stated here do not necessarily represent official positions or policy of the Department of Education.

AAI No.: 80-146-E

TABLE OF CONTENTS

		PAGE
1.0	INTRODUCTION.	1
1.1	Origins and Intent of the ESAA-TV Legislation	1
2.0	STUDY OBJECTIVES AND DESIGN	2
3.0	SUMMARY OF FINDINGS	7
3.1	Assessment of Administrative Policies and Practices	7
3.2	Review and Assessment of the ESAA-TV Production Process . . .	11
3.3	Minority Group Employment in Production of ESAA-TV Series.	18
3.4	Carriage and Viewership Analysis.	20
3.5	Financial Analysis.	22
3.6	Promotion and Distribution Analysis	23
3.7	Summary of Broadcaster Survey Results	25
4.0	OVERALL ASSESSMENT AND RECOMMENDATIONS.	27

EXECUTIVE SUMMARY

1.0 INTRODUCTION

The purpose of this study was to assess the Emergency School Assistance Act (ESAA) Television Program by examing its administration, production, distribution and financing. The ESAA legislation, originally passed in 1972, provides federal assistance to local school districts to assist with school desegregation. The ESAA-TV Program was authorized by Congress to provide funds through grants and/or contracts for the production, duplication, promotion and distribution of integrated children's programming. The programming produced with ESAA funding is to be designed to assist with the overall ESAA mission by helping to eliminate racial isolation, fear and distrust, and by providing compensatory education material.

By law, the Program is authorized to make awards for the production of these series only to public or private non-profit organizations employing members of minority groups in responsible positions in the development, production and administration of the television programs. The legislation also specified that the series were to be made available for transmission free of charge and without commercial advertisement. Research and evaluation of the educational and effective changes achieved by viewers was also a legislative requirement.

1.1 ORIGINS AND INTENT OF THE ESAA-TV LEGISLATION

The ESAA-TV Program was authorized as part of the Emergency School Aid Act, Title VII of an omnibus bill, the Education Amendments of 1972 (P.L. 92-318). Title VII sought to support local school districts in eliminating segregation and promoting quality integrated education.

The ESAA-TV Program was renewed and amended in the Education Amendments Act of 1978, P.L. 95-561 as part of the Title VI of the Act which authorized all of the ESAA activities. In general, the purpose of the ESAA

legislation and the activities authorized remained the same as in the previous legislation (Title VII of P.L. 92-318), as modified by the Education Amendments of 1974 (P.L. 93-380), with the addition of Radio programming.

Television series are funded following a competition in which proposals are evaluated on the basis of specified criteria. Contracts have also been awarded for duplication of tapes to meet increasing broadcaster demand; to promote commercial station carriage of the series; to promote home viewership; to promote the in-school use of the series; and finally, under the 1978 reauthorization, to produce radio series with the same goals and objectives as the TV series.

OVERVIEW OF PROGRAM OUTPUT

Including awards made in FY 1979, the federal government has invested nearly 65 million dollars in the production of 31 series through 50 competitive awards and nearly 3 million dollars for ancillary supporting activities such as promotion, duplication and distribution of the series. The series are listed in Table 1-1.

The ESAA-TV series, as a result of their unique funding history and overall mandate, differ from non-ESAA-funded children's television programming in a number of important ways. The ESAA-TV programming is purposive programming. Purposive programming is the use of the medium to accomplish specified behavioral and educational objectives for a specified audience. As such, ESAA-TV programming is similar to instructional programming. However, the ESAA-TV programs also must be designed to reach their target audiences in their homes. Thus, the ESAA-TV funded programming had a mandate to succeed on two levels, that of educational and instructional television, and that of the commercial fare produced for entertainment.

2.0 STUDY OBJECTIVES AND DESIGN

The purpose of this study is to provide USOE decision makers with a comprehensive assessment of the ESAA-TV Program. It focuses on the following

Table 1-1

OVERVIEW OF ESAA-TV SERIES BY AWARD

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
1. AS*HE*SEE*IT*I	Chicago Public TV (WTTW) Chicago, IL	Public Television Station: community license	National Secondary Interracial and inter-ethnic tension and tension and conflict Funding Year: FY 1974	26 half-hour programs	$1,835,291
AS*HE*SEE*IT*II	Chicago Public TV (WTTW) Chicago, IL	Public Television Station: community license	National Continuation Funding Year: FY 1977	26 half-hour programs	2,000,000
2. BEAN SPROUTS	Chinese for Affirmative Action and Association for Chinese Teachers San Francisco, CA	Consortium of minority community organizations	New Regional Funding Year: FY 1977	6 half-hour programs	300,000
3. CARRASCO-LENDAS I	KLRN-TV/The Southwest Texas Public Broadcasting Council Austin, TX	Public Television Station: community licensee	National Bilingual Funding Year: FY 1973	39 half-hour programs	1,268,730
CARRASCO-LENDAS II	KLRN-TV/The Southwest Texas Public Broadcasting Council Austin, TX	Public Television Station: community licensee	National Elementary Multicultural: Funding Year: FY 1974	39 half-hour programs	1,853,879
CARRASCO-LENDAS III	KLRN-TV/The Southwest Texas Public Broadcasting Council, Austin, TX	Public Television Station: community licensee	National bilingual Continuation Funding Year: 1975	52 half-hour programs	1,674,000
4. FOREST SPIRITS	Northeastern Wisconsin In-School Telecommunications (NEWIST) Green Bay, WI	Local Education Agency	Regional Funding Year: FY 1975	7 half-hour programs	250,000
5. FRANCO FILE	University of New Hampshire/New Hampshire Network Durham, NH	Public Television Station: State PTV network licensed to University of New Hampshire	New Regional Funding Year: FY 1977	10 half-hour programs	300,000
6. FROM JUMP STREET	WETA-TV Washington, D.C.	Public Television Station community licensee	National Secondary Cognitive Funding Year: FY 1978	11 half-hour programs	1,600,000
7. GETTING OVER	Northern Virginia Educational Television Mt. Springfield, VA	Public Television Station: community licensee*	National Secondary coping skills Funding Year: FY 1973	52 half-hour programs	1,762,298
8. GETTING TO KNOW ME I	ITV Co-op Falls Church, VA	Independent Production Organization	New Regional Funding Year: FY 1978	5 half-hour programs	300,000
GETTING TO KNOW ME II	ITV Co-op Falls Church, VA	Independent Production Organization	Regional Continuation Funding Year: FY 1979	4 half-hour programs	300,000
9. MOVIE OF THE WEEK	Rainbow Productions Inc., Los Angeles, CA	Minority controlled Independent production organization	New National Multicultural Funding Year: FY 1979	10 one-hour programs	2,937,046

*Midway through production, Northern Virginia Educational Television gave up its license and became a non-profit educational film production company, Educational Film Center, Inc.

Table 1-1
OVERVIEW OF REAL-TV SERIES BY AWARD
(continued)

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
10. INFINITY FACTORY I	Educational Development Center Newton, MA	Non-profit educational research and development corporation	National Elementary Cognitive Funding Year: FY 1973	52 half-hour programs	4,823,837
INFINITY FACTORY II	Educational Development Center, Newton, MA	Non-profit educational research and development corporation	National Elementary Cognitive Funding Year: 1975	30 half-hour programs	1,660,000
11. LA CASA ADVENTURE	Maine Public Broadcasting Network Orono, ME	State Public Broadcasting Network Orono, ME	Regional Funding Year: FY 1974	20 fifteen-minute programs	349,463
12. LA ESQUINA	Southwest Educational Development Laboratory Austin, TX	Non-profit educational research and development corporation	Regional Funding Year: FY 1975	10 half-hour programs	349,999
13. MUNDO REAL I	Connecticut Public Television Hartford, CT	State Public Television Network community licensees	Regional Funding Year: FY 1974	10 half-hour programs	250,000
MUNDO REAL II	Connecticut Public Television Hartford, CT	State Public Television Network community licensees	Regional/Spanish Funding Year: FY 1975	10 half-hour programs	250,000
MUNDO REAL III	Connecticut Public Television Hartford, CT	State Public Television Network community licensees	Regional/Spanish Funding Year: FY 1976	6 half-hour programs	250,000
MUNDO REAL IV	Connecticut Public Television Hartford, CT	State Public Television Network community licensees	Regional Continuation Funding Year: FY 1977	11 half-hour programs	300,000
14. PACIFIC BRIDGES	Educational Film Center, Inc., Springfield, VA	Non-profit educational film production company	Regional Funding Year: FY 1976	6 half-hour programs	250,000
15. PEARLS	Educational Film Center, Inc., Springfield, VA	Non-profit educational film production company	Regional Funding Year: FY 1977	6 half-hour programs	300,000
16. PEOPLE OF THE FIRST LIGHT	Massachusetts Executive Committee for ETV Cambridge, MA	State Education Agency	Regional Funding Year: FY 1976	7 half-hour programs	250,000
17. PUEBLO RICAN DRAMA SERIES (Untitled)	Bureau of Mass Communications, New York State Education Department, Albany, NY	State Education Agency	New Regional Series Funding Year: FY 1978	6 half-hour programs	300,000

Table 1-1
OVERVIEW OF NIEA-TV SERIES BY AWARD
(continued)

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
18. QUE PASA, USA? I	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Funding Year: FY 1975	10 half-hour programs	250,000
QUE PASA, USA? II	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Funding Year: FY 1976	9 half-hour programs	300,000
QUE PASA, USA? III	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Continuation Funding Year: FY 1977	9 half-hour programs	300,000
QUE PASA, USA? IV	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Continuation Funding Year: FY 1978	6 half-hour programs	300,000
QUE PASA USA? V	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Continuation Funding Year: FY 1979	5 half-hour programs	299,345
19. MEDCP I	WGBH-TV Boston, MA	Public Television Station: community licensee	National Elementary Multicultural Funding Year: FY 1975	26 half-hour programs	2,043,271
MEDCP II	WGBH-TV Boston, MA	Public Television Station: community licensee	National Elementary Multicultural Funding Year: FY 1976	26 half-hour programs	2,180,000
20. REVISTA	Southwest Center for Educational Television, Austin, Texas	Minority Controlled Independent Production Organization	New National Bilingual Funding Year: FY 1979	20 half-hour programs	2,340,000
21. SONRISAS	KLRN-TV Austin, TX	Public Television Station: community licensee	National Bilingual Funding Year: FY 1977	26 half-hour programs	2,180,000
22. SOUTH BY NORTHWEST I	KWSU-TV/Washington State University Pullman, WA	Public Television Station: licensed to Washington State U.	Regional Funding Year: FY 1974	5 half-hour programs	342,994
SOUTH BY NORTHWEST II	KWSU-TV/Washington State University Pullman, WA	Public Television Station: licensed to Washington Stae U.	Regional Funding Year: FY 1978	5 half-hour programs	342,494
23. THE NATION BUILDERS I	Visual Communications, Inc. Los Angeles, CA	Independent Production Organization	New Regional Funding Year: FY 1978	6 half-hour programs	300,000
THE NATION BUILDERS II	Visual Communications, Inc. Los Angeles, CA	Independent Production Organization	Regional Continuation Funding Year: FY 1979	4 half-hour programs	296,874

Table 1-1
OVERVIEW OF BEBA-TV SERIES BY AWARD
(continued)

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
24. THE NEW AMERICANS	KCET Los Angeles, CA	Public Television Station: Community Licensee	New Regional Funding Year: FY 1979	4 half-hour programs	299,113
25. THE NEW VOICE	WGBH-TV Boston, MA	Public Television Station: community licensee	National Secondary Multicultural Funding Year: FY 1978	24 half-hour programs	3,200,000
26. THE REAL PEOPLE	KSPS-TV Spokane, WA	Public Television Station licensed to local education agency	Regional Funding Year: FY 1974	9 half-hour programs	342,099
27. UP AND COMING	KQED-TV San Francisco, CA	Public Television Station: community licensee		15 half hour programs	2,347,500
28. VENTURES SOUP I	Bureau of Mass Communications, New York State Department of Education Albany, NY	State Education Agency	No Category Funding Year: FY1973	30 half-hour (or available as 70 fifteen minute programs)	1,500,000
VENTURES SOUP II	Bureau of Mass Communications, New York State Department of Education Albany, NY	State Education Agency	National Elementary Multicultural Funding Year: FY 1976	30 half-hour (or available as 70 fifteen minute programs)	3,300,000
29. VILLA ALEGRE I	KCTV, Inc.	Non-profit educational corporation	Bilingual/ Spanish Funding Year: FY 1973	65 half-hour programs	3,300,000
VILLA ALEGRE II	KCTV, Inc. Oakland, CA	Non-profit educational Corporation	National Elementary Cognitive Funding Year: FY 1975	30 half-hour programs	1,600,000
VILLA ALEGRE III	KCTV, Inc. Oakland, CA	Non-profit educational corporation	National Bilingual Continuation Funding year: FY 1976	65 half-hour programs	3,165,870
VILLA ALEGRE IV	KCTV, Inc. Oakland, CA	Non-profit educational corporation	National Bilingual Funding Year: FY 1977	13 half-hour programs	1,000,000
VILLA ALEGRE V	KCTV, Inc. Oakland, CA	Non-profit educational corporation	National Bilingual Funding Year: FY 1978	26 half-hour programs	1,730,000
30. WATCH YOUR MOUTH	WNET-TV New York, NY	Public Television Station: community licensee	National Secondary Expression Skills Funding Year: 1975	26 half-hour programs	1,800,000

10

categories of potential program impact and effect: management/administration, production, distribution and financing. It is not a study of viewer behavior, however. The objectives of each of these four study components are described below.

Conducting a meaningful evaluation of the ESAA-TV Program required that we become familiar with both internal and external constraints on the policies and practices of the Program and its output, as well as the context and constraints imposed by production, broadcast and distribution industry procedures and practices. This necessitated collection of data from a variety of sources in a variety of ways including review of archival data, surveys, and synthesis of data provided by other sources. The data collection activities included;

- Review of USOE/ESAA-TV Policy and Management/Administrative Practices;
- Archival review of documentation and case files on USOE's inventory of ESAA-TV series;
- A survey of key personnel involved in the production of the individual ESAA-TV series;
- A survey of program managers representing local broadcast licensees; and
- Re-analysis and integration of existing data bases which provide information about carriage of ESAA-TV series.

3.0 SUMMARY OF FINDINGS

3.1 Assessment of Administrative Policies and Practices

The purpose of this task was to make an impartial assessment of the developments in USOE's implementation of legislation which authorized the ESAA-TV programs. This section summarizes descriptions of ESAA-TV Program, its internal regulations, guidelines, and operating procedures which determined the response of producer organizations, and the kinds of products that were produced with ESAA-TV funding, and to some extent determined the response that the Program's products would receive from broadcast and other distribution organizations.

Background and Organization of the Program

The ESAA-TV Program is one part of a larger program with a specific mandate to assist with desegregation efforts. This led to legislation that deals only briefly upon operational issues that are critical in the television production and broadcast industries. Early in the Program's development it became apparent that there was no provision for dealing with payment for residual rights. The ESAA-TV program administrators negotiated a standard rate for educational buyouts with talent unions.

Before any series were actually in production the Office of the Assistant Secretary for Public Affairs in the Office of Education asserted that ESAA-TV scripts should be reviewed. This is a standard policy for public affairs materials produced for the government. However, before any scripts were reviewed, ESAA-TV Program Officals working with the Office of the General Council took administrative action to obtain exemptions for ESAA-TV series similar to the exemption which had been obtained for SESAME STREET earlier. Thus, none of the ESAA-TV series have been subjected to government script review.

Two issues remain a source of difficulty or problems in achieving the Progam's overall legislative mandate, and must continue to be dealt with administratively. The first is determination of content guidelines for procuring programming. The legislation is very broad concerning content, and states only that the series must have educational value and deal with both cognitive and affective areas while assisting with the overall ESAA mandate. For this reason ESAA-TV administrators, together with other Office of Education officials, have specified broad content categories in which programming will be produced each year. These categories are specified in Program announcements, regulations and guidelines and requests for proposals. In the past, the ESAA-TV Program has operated independently of other organizations in making content category decisions. Current program administrators realize the need to coordinate their efforts with those of other agencies funding educational television programming and have begun making efforts to this end.

The second issue concerns the lack of legislative authorization and appropriations for funding of promotion and distribution activities which are crucial to the Program's success. Program administrators have attempted to deal with these problems in a piecemeal manner throughout the Program's history. It will be discussed at length in later sections. At this time there is no satisfactory solution to problems in distribution and promotion. Several contracts have been awarded to handle each of these activities, but they have lacked continuity and adequate funding. These legislative shortcomings have tended to subvert achievement of the overall intent to have the programs widely distributed, broadcast, and viewed.

Administrative Locus

The original location of the Program in the Bureau of Equal Educational Opportunity/ESAA Special Branch Division resulted in a number of organizational and logistical problems. First, because of its status as a Program within a Branch, the ESAA-TV administrators were unable to obtain adequate professional or clerical support. That is, no full-time staff other than the Program Manager could be hired for the Program which then lacked professional staff who were knowledgable about the television production and broadcast industries. The part-time staff available to the program were all ESAA Desegregation Program staff members.

In January 1979 the ESAA-TV Program moved to the USOE Bureau of Elementary and Secondary Education, Office of Libraries and Learning Resources, Division of Educational Technology, and was raised to branch status. The ESAA Broadcast Branch now has additional full-time staff assigned to it and has been consolidated into a Division that has as its primary mission development of educational technology including procurement and monitoring of other Department of Education television and radio productions.

Administrative Regulations and Guidelines

Annual changes in regulations and guidelines have reflected the need to respond to key issues not covered. Examples of areas which have been dealt with through the administrative process as the need arose include:

- soliciting proposals through RFPs rather than announcements and award of fixed price contracts rather than grants or contracts-of-assistance;
- removal of requirements for cumbersome Project Advisory Committees (PACs) and replacement with advisory consultant panels;
- addition of radio production as of FY1980; and
- specification of content categories for series to be procured each year.

Procurement of ESAA-TV Series

The nature of ESAA-TV procurement has been modified substantially throughout the history of the program as specific needs arose. For example, procurement content targets have changed over the years as Program Administrators changed their perceptions of the kinds of programming which were needed. For example, administrators recognized the danger of having successful firms monopolize the program (through successful proposal writing), which would limit the diversity of the programming produced. Thus, "new" and "continuation" programming categories were introduced. In order to increase the participation of minority group firms and small, independent production organizations, ESAA-TV Program Administrators also instituted a formal process for providing technical assistance to applicants who wanted it.

Another major change in the procurement process was the institution of a step-funding procurement process in FY 1980. In the step-funding process, applicants compete for funds to produce pilot shows the first year and are then able to enter their pilots into competition for full series funding the next year. This procurement category was instituted to reduce the fiscal risk incurred by having to commit funding for the production of an entire series at one time, and to allow smaller and less experienced production organizations to compete.

Accountability of Producing Organizatins

Most of the issues in this area have reflected the sometimes conflicting demands of the need for accountability in the use of public funds and the desire to avoid government intrusion into the content of television production. Prior to 1978, the Program relied heavily on Project Advisory Committees representing the constituencies served by a particular ESAA-TV series to help ensure the series fidelity to the needs, objectives, and plans stated in proposals.

As a further means of obtaining accountability and monitoring performance, a two-phase funding process was adopted whereby a "go/no-go" decision was made for a series only after the production of a prototypical pilot show.

Finally, a peer review process was added as a manner of dealing with difficult or controversial decisions as to whether series funding should be continued after the production of the pilot show.

3.2 REVIEW AND ASSESSMENT OF THE ESAA-TV PRODUCTION PROCESS

The purpose of this task was to assess the extent to which the implementation of the ESAA-TV Program resulted in the production of television series which met the needs of the target audiences and contributed to the overall mandate and intent of the authorizing legislation.

Our information was obtained from data collected in the survey of key staff associated with the production of ESAA-TV series; and from a review of archival data in USOE's files on each of the series procured between fiscal years 1973 and 1979.

Origins of Involvement: Proposal Development

The process of competing for ESAA-TV funds is complex and expensive. Early requirements for proposals required great skill at putting together proposal teams, and had elaborate requirements.

ESAA-TV regulations required extensive target audience involvement at the proposal stage. Representatives of target audiences had to be involved through special studies done to guage needs; employment of target audience staff in producing the prcposal; and Project Advisory Committee (PAC) review of proposals before submission. The PAC requirements were viewed by producers as cumbersome and expensive, although most felt that they had received useful feedback from PAC members.

ESAA-TV Program administrators offered technical assistance to interested bidders to facilitate response to announcements by a wider number of applicants including those who had not had prior experience competing for government grants and contracts. This technical assistance was perceived as useful by many applicants who took advantage of it.

Factors in Production Affecting the Quality, Carriage, and Potential Impact of the Series

The majority of the ESAA-TV series producers felt that the contract negotiation process had a detrimental effect on the final quality, carriage, and potential impact of the series. Negotiations with USOE dealt primarily with money, with decisions about technical quality having been made by review panelists when proposals were ranked.

Producers reported that there was very little give-and-take on the part of the government in making cost-per-minute calculations. For example, applicants who had justified their proposed costs found that the amount of the final award was considerably less than proposed, while the scope of the series (number of minutes required) remained the same or was only reduced slightly, and without corresponding adjustments in format or production values at the time of the negotiation. Producers felt that an unrealistic negotiation process resulted in later scope changes, reductions, or overruns that would not be absorbed by the government. Producers also reported that problems attributed to the negotiation process were exacerbated by government requirements for on-the-job training, and difficulties encountered in producing programming with cognitive, affective, and entertainment content.

Formative and Pilot Evaluation of Individual Series

The authorizing legislation for the ESAA-TV Program specified that research should be integrated with production. It stated that applicants should adopt effective procedures for evaluating educational and other changes achieved by children viewing the series. Legislators and other government policymakers have repeatedly expressed concern that these effects are not adequately monitored by the ESAA-TV Program administrators and series producers.

The ESAA-TV Program's administrative guidelines call for testing of a prototypical pilot show, the results of which will be used along with USOE review of the pilot, as the basis for a go/no-go decision about further series production. In practice, the evaluations do not constitute go/no-go decision points except in extreme cases where the producer may fail to deliver a technically acceptable pilot.

The majority of executive producers and project directors interviewed expressed strong reservations about the usefulness of the pilot evaluations. Generally, they felt that an extensive evaluation of more than just one pilot show was needed. In particular, respondents were critical of the use of distractors, which had been strongly encouraged by USOE program officials as the primary measure of audience interest and appeal in the pilot evaluations. Despite their criticisms of the pilot evaluation procedure required by USOE, all of the respondents endorsed the notion of getting feedback on pilots and expressed a desire to obtain feedback throughout series development and production.

Policymakers with overall responsibility for resource allocation in the former Department of Health, Education and Welfare repeatedly questioned whether the ESAA-TV series serve the purposes for which they were intended--having an impact on children's cognitive skills and knowledge and understanding of one another--and assisting with furthering the overall ESAA desegregation goals.

Problems or Difficulties in Production

Executive Producers, project directors, and other key staff involved with the production of 30 separate ESAA-TV series were queried about particular stages in the production process during which they encountered problems or difficulties which had a significant impact on the content and quality of the series. Significant problems encountered in each stage are summarized below.

Staffing

Producers of 24 of the 30 series examined reported that they encountered significant problems staffing ESAA-TV series. Problems included:

- recruiting and hiring experienced minority group line production staff (e.g., directors, line managers, producers, and assistant producers) because of their scarcity and, in some cases, because the series could not pay salaries competitive with those offered by major commercial producers; and
- difficulties in finding minority group production management staff who had experience producing educational and children's series, even though there was a larger pool of prospective staff with substantial production credits.

Content Development

Producers of 25 of the 27 series which had completed production or were in the midst of production reported a variety of content development problems that varied tremendously across series, depending upon the content that was developed and the purpose of the series. In general, content development problems fell into five different categories:

- problems in choosing content which was suitable for television from among the ideas suggested by professional staff and consultants, and by non-professionals;

- problems in translating content developed by educators or other consultants or community advisors not familiar with television, scripted and adapted into a form that would make entertaining and educationally effective television for the specific age and ethnic groups in the target audiences;
- problems arising from competing goals and emphases among staff and disagreement in determining what the mix of content in a series should be. These problems varied from dissension about whether cognitive or affective issues should be given precedence, or competition among racial and ethnic groups over whether their group was being given adequate coverage;
- problems due to budget deficits and rising costs, which resulted in content which was costly to produce being dropped or severely curtailed; and
- particularly in the case of cognitive series, problems arising from inadequate knowledge and pre-production research indicating which concepts could and should be taught to the target audience. For example, the producers of INFINITY FACTORY I had chosen a very ambitious task of teaching mathematical concepts to urban disadvantaged Black and Hispanic youth without adequate pre-production research indicating the levels of pre-existing information and misinformation, and without adequate time to test and reject concepts before material was actually produced.

All producers felt that they had successfully resolved their problems and produced series which met their original goals and objectives; however, many report that these problems resulted in project schedule delays, budget deficits, and uneven quality in series.

Script Development

Producers of 22 of the 27 series for which data were available reported serious problems with script development. Problems with script development often exacerbated problems with content development. The most frequently mentioned problem was difficulty finding writers with the appropriate mix of skills and experience for a particular series; that is, writers

who were members of the same ethnic and racial groups as the target audience and who had experience translating curriculum goals and objectives into entertaining scripts which were appropriate for the target age and ethnic racial groups.

Casting

Producers of 27 of the 30 series included in this survey reported problems with casting, although the specific nature of the problems varied from series to series. In general, casting difficulties fell into three categories:

- In bilingual series, difficulty in finding talent, particularly children, who were sufficiently bilingual, experienced, able to take direction, and work at the pace required by the production schedule;
- When working with real children on location, difficulties in finding appropriate subjects and/or locations; and
- In series using union talent (e.g., actors and musicians), difficulties in obtaining rights to existing film stock and paying talent fees.

Production and Postproduction

All producers encountered some problems during actual production. Most reported that the problems encountered were not out of the ordinary for production. They included rainy days interfering with location shooting, staff illness, and lost or ruined film. ESAA-TV producers felt that ordinary problems had a greater impact on their series than on other series because of the lack of a contingency fund. ESAA-TV producers are not allowed a specific contingency fund, in contrast with commercial series production, where contingency funds ranging from 15 to 30 percent are the norm.

Management, Administrative, and Organizational Interface Problems

Serious management, administrative, and organizational interface problems were reported by producers of all 30 series examined in this survey. The problems fell into two major categories:

- internal problems between the production organization and the ESAA-TV project; and
- problems occurring as a result of a mismatch or incompatibility between the production organization's policies and procedures and those of USOE.

Significant problems under the second category--mismatch or incompatibility between the producing organization's practices, policies, and procedures and those of ESAA-TV Program and USOE--include:

- the USOE payment and reimbursement practices;
- incompatibilities between organization hiring and affirmative action policies and ESAA-TV requirements and production needs, and salary scales;
- incompatibility between government subcontracting processes and standard industry practice; and
- disagreements over talent fees and residual rights, and buyouts; and other standard requirements of talent unions.

Union Involvement

Eleven of the thirty series funded between 1973 and 1979 employed craft union members and ten of the series funded during that same period employed talent union members under union contracts. Craft union rate increases had a serious impact on nearly all of the series employing such technical crew, sometimes causing serious budget deficits and overruns. In 1978 through 1980, increased fees for writers who belonged to the Writers Guild of America caused serious delays for at least one series and substantial budget deficits for four series. Program staff recognized that production values and overall quality of the series were jeopardized and the series' acceptability to broadcasters threatened by the budget deficits which could not be absorbed or compensated for by any other means.

Partly in response to this kind of problem, the ESAA-TV Program managers instituted a practice of reviewing the work competed, its quality, and the number of shows that could be delivered within fixed-fee budget constraints, and negotiated scope reductions that would permit production values to be maintained.

Project Advisory Committee (PAC) Participation

Until FY 1980, all series were required by the regulations governing the ESAA-TV Program to have PACs. PAC members reviewed proposals for ESAA-TV series and after contracts were awarded, formally continued in a review capacity. Informally, however, nearly all of the PACs had more extensive involvement with series production. For example, PAC members served as resource people for content development. Producers on the whole found involvement of the PACs useful as a means of keeping in touch with the needs of the target audience; however, nearly all felt that the regulations governing their composition and formal role were burdensome and expensive. The 1980 regulations abolish the PACs and instead require advisory consultant panels chosen to meet specific project needs identified by the producers themselves.

Supplementary Non-broadcast Materials

The ESAA-TV regulations require the development of supplementary teacher guides to accompany series for classroom use. However, development of these materials has had low priority for ESAA-TV Program administrators and low saliency for the majority of the producers. Because the ESAA-TV Program administrators intended that the series be produced primarily for at-home audiences, extensive in-school materials were seen as unnecessary. With a few notable exceptions, only minimal contractual obligations for the production of non-broadcast materials were met (e.g., single-page descriptions and suggested activities for each show in a series). Finally, in-school use of print materials and of the ESAA-TV series was hindered because no money was made available for promotion or distribution of the teacher guides, and available funds permitted only limited printing of materials which were not reprinted when the original supplies of guides for the series are exhausted.

3.3 MINORITY GROUP EMPLOYMENT IN PRODUCTION OF ESAA-TV SERIES

The legislation authorizing the ESAA-TV Program mandates that producing organizations must employ members of minority groups in responsible staff positions in series development, production, and management.

The results of a USOE/ESAA-TV survey indicated that 74 percent (155 of 209) of the full-time professional staff positions were held by minority persons. In our survey of ESAA-TV producers, respondents identified 227 key staff members (not including those classified as on-the-job trainees), and generally not including temporary or free-lance staff such as writers who produced only a few scripts or crew or other technical staff who were not part of the creative and management staff throughout the life of the project. Of those identified, 67 were White or Anglo and 155 were minority group members. Our respondents indicated that the experience provided by ESAA-TV productions was valuable to most minority group members who occupied key staff positions (82%) in helping them obtain subsequent jobs in the television production industry. Further, the ESAA-TV experience had a dramatic impact on the careers of some top production staff who were promoted to higher-level management positions within their organizations and who went on to successfully establish their own production companies. Despite the generally positive findings about the impact of ESAA-TV experience, there are a number of contrary examples, indicating that discrimination and low job levels for minority group members are still a problem.

Our respondents provided information about 95 on-the-job trainees working on projects funded between 1973 and 1978. Ninety-two trainees were minority group members and three were Anglo or White. The most common job designation for on-the-job trainees was production assistant, although they filled a variety of positions. Nearly all the producers reported that the requirements for on-the-job training, while well-intentioned, created problems for the projects. Problems arose because many senior staff were learning themselves while working with tight time and budget constraints, and felt overextended by the training requirements.

In summary, the on-the-job training program has met with mixed success. The requirement to provide such training without adequate provision for the time and cost required to properly implement meaningful on-the-job training programs has caused some difficulty for a number of projects. More recent program administrators decided to leave plans for training to the discretion of the producers and have removed the specific requirements for on-the-job training from the regulations and contract specifications in the 1980 RFPs.

3.4 CARRIAGE AND VIEWERSHIP ANALYSIS

The purpose of this analysis was to assess the degree to which ESAA-TV programs have been made available to their target audiences (e.g., carriage), to derive estimates of actual and potential coverage of viewers in the target audience and to assess whether viewership of ESAA-TV series has been or can be affected by ESAA-TV policy. This assessment is based on statistical analysis of existing data obtained from a number of different sources regarding the carriage of ESAA-TV series which were completed and available for broadcast during the period from 1976 to mid-1980. The kinds of data used in the analysis and the sources from which they were obtained are described below. They include:

- data obtained from ESAA-TV Program documents and case files about individual ESAA-TV series, by award, including date available, number of shows, location of production and target audiences;
- data on broadcast carriage occurrences including starting date, number of shows carried, frequency of carriage and source from which programs were obtained. Sources of these data include bookings from the Public Television Library; from the Great Plains National Instructional Television Library; and from three regional public television libraries, Southern Educational Communications Association (SECA), Central Educational Network (CEN), and Eastern Educational Network (EEN);
- data on stations which accepted the PBS network feeds of ESAA-TV series from the PBS viewership surveys;
- data from NBC and TvAC on the NBC feed of VEGETABLE SOUP;
- data about licensed television stations including location (city, state, metropolitan area), call letters, ownership and households covered by each. All data were obtained from the Television Factbook and Broadcasters Yearbook except for "households covered" for public broadcast stations which were obtained from Areapop II data produced by Urban Systems, Inc.; and
- data on audience of selected stations including number of children aged 5-17 and ethnic distribution. Selected stations include those in major television markets and those with high carriage rates. These demographic data were obtained from Areapop II data produced by Urban Systems, Inc.

Primary findings from this analysis are:

- Since 1976, there have been nearly 100,000 half-hour airings of ESAA-TV shows (apart from repeat broadcasts, broadcasts by cable TV systems, and broadcasts over closed-circuit instructional TV systems. About three-fourths of these airings have been by publicly operated statiosn and about one-fourth by commercially operated stations.

- The total annual number of airings dropped from 1977 but since then has remained relatively constant. However, the distributio nof these airings has become more dispersed (i.e., in 1976 and 1977, a larger portion of the total was concentrated in a few series.

- Commercial stations accounted for a significantly larger share of total airings in 1978-80 than in 1976-77, suggesting that TVAC has had an impact.

- The geograhic dispersion of ESAA-TV broadcasts is considerable. Stations in 49 states have broadcast ESAA shows. Moreover, only 20 percent of total airings have been in the 20 largest television markets. This 20 percent, however, accounts for 60 percent of the total potential audience of the ESAA broadcasts. The share of broadcasts in the major markets has increased slightly over the period (largely a result of increased commercial carriage), however, airings have become more dispersed among the states.

- The geographic broadcast patterns correlate well with the geographic distribution of target audiences; broadcasts are concentrated in those states and localities where target populations are concentrated.

- Data on carriage is a useful proxy for the relative incidence of viewership among ESAA shows; that is, the most aired series have the highest viewership ratings. However, none of the ESAA series compared favorably with other federally sponsored children's television programming, such as SESAME STREET or THE ELECTRIC COMPANY. Moreover, the differences with respect to viewership are considerably more than with respect to carriage (for example, in 1979, VILLE ALLEGRE had half the carriage but only one-eighth the viewership of SESAME STREET). This difference suggests that there may be benefits from promotional efforts aimed at viewers.

- Series which represent continuations of previously produced series appear to be carried considerably less than their predecessors. Even in years when both are available, the initial series is more often aired. This suggests that there may be benefits to encouraging diversity.

- Regional series appear to serve a definite purpose. their total carriage is considerably less than that of national series. However, if one adjusts for differences in the number of shows available for a given series, they have comparable carriage in those areas wehre target population is concentrated.

3.5 FINANCIAL ANALYSIS

The analysis utilized data from previous chapters on characteristics of the individual series and on broadcast carriage of those series awarded between 1973 and 1977, as well as data on proposed and actual expenditures (by expense category) drawn from series proposals, expense reports, our own interviews, and other related documents. These data were analyzed in a variety of ways, including correlation and cross-tabulation analysis, multiple regression analysis, and visual inspection of tables reporting simple frequency distributions for various types of series. The principal findings of these analyses include the following:

- Both in absolute numbers and relative to the size of the target population, ESAA-TV series have been concentrated on Hispanic audiences, a pattern which has persisted over time. The most significant change in the characteristics of the target audiences of those winning ESAA-TV awards is an increased concentration on secondary school audiences.

- The unit cost (total expense per minute produced) has varied considerably across ESAA-TV series, ranging from as little as $800 per minute to as much as $4,000 per minute. Cost per minute, in real terms, remained relatively constant between 1973 and 1977, but has increased significantly in the last two years. Other factors associated with above-average unit costs include series which are national, series which have a dramatic format, and series which are produced in major cities by unionized staff.

- A significant portion of the ESAA-TV series have incurred cost overruns or scope modifications. In general, series produced by public television licensees were less likely to have incurred either of these changes. Where such changes did occur, cost overruns appear to be a substitute for scope reductions, with the choice at least partially dependent upon the availability of other funding.

- While a number of series and producer characteristics seem to have some relationship to the likelihood of an output change, a significant part of this "problem" appears to be a management one. Series with poor accounting systems and those without professional fiscal administrators were much more likely to require some change.

- With respect to intra-series budget and expense allocations, there appeared to be considerable variation but few systematic patterns; this funding gives some support to the view that each series is essentially unique. However, together with the previous funding, it also strongly suggests that ESAA-TV officials might significantly improve their control over the expenditure of ESAA-TV funds by requiring uniform accounting and more frequent reporting of expenses.

- When viewership (measured by broadcast carriage) is taken into account, the relative "costliness" of series changes significantly. In particular, for both national and regional series, shows which had above-average production costs typically had sufficiently greater viewership to make them below average in terms of "cost per viewer-minute." Also, while unionized productions had significantly higher unit production costs, in terms of cost per viewer-minute, they were indistinguishable from non-union productions.

3.6 Promotion and Distribution Analysis

This section describes the ESAA-TV Program ancillary activities of series promotion and distribution. Promotion activities include planning and obtaining editorial space and paid advertising space in local newspapers, national and local periodicals, and trade journals. Distribution refers to the processes involved in making the actual series available to users in the form of hard copy (through rental or sale of cassettes) or through over-the-air or cable feeds.

Legislative Requirements and Issues

ESAA-TV legislation specified that the ESAA-TV series be made reasonably available "free of charge" and that no profit can be made from the dis-

tribution or broadcast of ESAA-TV series. These restrictions were in general conflict with the practices of the television production and broadcast industries, and with the additional legislative mandate that the series should be made widely available. As a result, the Program has suffered from the lack of any mention of funding for promotion of the series. Under the original regulations, promotion was the responsibility of the individual producing organizations. However, producers were not allowed to allocate more than nominal funds to promotion, and these funds were often depleted by the time production was completed as a result of the necessity to cover other budget deficits.

In 1977, during the fifth year of the ESAA-TV Program, a contract for the promotion of commercial station carriage of ESAA-TV series was signed with Washington State University in Pullman, Washington. The project located in Los Angeles and became known as TvAC (Television for All Children). TvAC has succeeded, given the numerous constraints around broadcaster use of the shows, and the internal constraints imposed by their limited funding and regulations governing government contractors. As of July 15, 1980, they report having "sold (received orders for) 900 series, which includes 15,733 individual shows to commercial strations around the country.

Home Audience Promotion

ESAA-TV has funded series to be carried primarily by public and commercial broadcasters for viewers at home. However, the series have consistently attracted small home-viewing audiences as indicated by available data from PBS and the USOE viewership survey.

In 1979, USOE funded a promotional effort to increase viewership. Viewership promotion took the forms of editorial promotion (for the purpose of garnering coverage of series in feature stories and/or critical reviews); and of paid-advertising space in various periodicals, such as newspapers and magazines. This effort was not renewed in 1980. The decision to discontinue viewership promotion ensures that low viewership levels will continue in the future, thus subverting the primary legislative intent to have an impact on educational and affective outcomes for great numbers of viewers.

Promotion of In-school Use of ESAA-TV Series

In 1979, USOE awarded a contract to the New York State Education Department to set up an 18-month demonstration project to promote and service in-school use of ESAA-TV series.

The interim information available from this pilot project reveals several kinds of difficulties and impediments to be overcome before ESAA-TV programming can achieve widespread use in schools. These were:

- lack of interface between in-school promotion and service staff and other ESAA Special Projects staff who were the link between ESAA-TV and local school district staff;
- the lack of availability of ESAA-TV video and print materials for classroom use;
- insufficient support staff and logistical difficulties; and
- inappropriate length of most ESAA-TV materials; i.e., 30 minutes, as opposed to 15 minutes, making it difficult to include them in the classroom schedule.

- the lack of availability of ESAA-TV video and print materials for classroom use;
- insufficient support staff and logistical difficulties; and
- inappropriate length of most ESAA-TV materials; i.e., 30 minutes, as opposed to 15 minutes, making it difficult to include them in the classroom schedule.

3.7 SUMMARY OF BROADCASTER SURVEY RESULTS

Interviews were conducted with a small sample of programming and station managers at 18 local broadcast stations, with the intention of discovering some of the elements involved in program selection. The focus of concern was how informational sources, promotional presentation, program type (children or minorities), program descriptive characteristics of programs, and individual broadcaster awareness and familiarity with programs, interact to influence programming decisions.

Commercial network affiliates consider community needs very important when choosing programs for minority audiences. Neither of the other two licensee types rely on this characteristic. Further, community need was not mentioned at all in relation to childrens' programming. Entertainment value, ratings and program quality are all evaluated in decision-making process concerning childrens shows. These characteristics play, at most, a minimal role in minorities programming decisions. This holds true across broadcaster licensee types. Attractiveness to the target audience and general program content are the most strongly considered traits, regardless of program type.

Level of familiarity had a very strong correlation to rate of ESAA-TV series actually considered and carried, as did type of licensee. Program managers representing public television stations had both the highest level of series awareness and, by and far, the strongest carriage rate among respondents. Network affiliated licensees were more aware of ESAA-TV series than were independent commercial licensees, had considered more ESAA-TV programs and had higher carriage rates than the independent licensees, as well. There were no corresponding differences between stations in how they first became aware of the ESAA-TV series with which they were familiar.

Evaluations of the various ESAA-TV programs with which broadcasters were familiar emphasize the stress placed on community needs for minority programming, and the lack of importance given to the perceived inconsistency of quality in minority programming. Community need is modified by program availability and competitive reaction.

Reactions to government regulations concerning ESAA-TV series usage and opinions about government funding of television programming are not major obstacles to broadcasting ESAA-TV series. The major difficulty here is in the effect that the prohibition on commercial sponsorship has on time slot availability. ESAA-TV series carriage and thus viewer exposure are limited by the need for commercial licensees to reserve prime time slots for commercially sponsored programming.

4.0 OVERALL ASSESSMENT AND RECOMMENDATIONS

In general, the ESAA-TV Program has been implemented in a manner that is congruent with the intent of the enabling legislation, with some notable exceptions as indicated above. The most serious challenges facing Program administrators are those of obtaining increased viewership through the broadcast medium and obtaining increased utilization in schools. In-school viewing is essential if the series are to have their maximum impact. Years of research and evaluation of educational programming have indicated that educational television material has its greatest impact when it is supported by follow-up activities and reinforcement by teachers or parents.

The federal government has made a sizeable investment in a large amount of programming. The return on this investment can only reach its maximum if the shows are seen by their intended target audiences. The recommendations regarding viewership promotion are not intended to imply that ESAA-TV programming should be evaluated by the same standards as commercial programming--that is, in terms of ratings or of the total numbers of viewers attracted. Rather, we recognize the multiple purposes of this programming and the mandate that it should reach narrowly targeted audiences. The results of our analysis of carriage patterns indicate that the programming is generally being made available to intended target audiences, although to an extent less than desired. We believe that, if the recommendations made in this report are followed, the ESAA-TV Program can achieve a higher return on its previous investment in terms of target audience viewers reached and can increase the quality and efficiency of future programming efforts. In summary, we believe that the ESAA-TV Program has filled a necessary gap in providing funding for the production of television series which meet the needs of minority audiences and provide valuable alternatives for majority viewers, and which would not have otherwise been produced. We believe that it should be continued, and that the level of funding for production and necessary ancillary activities should be increased to a level sufficient to ensure that quality programming will be produced and viewed.

Based on our evaluation and assessment of the management and administration production, financing and promotion and distribution practice of the ESAA-TV Program we have made the following recommendations:

(1) We recommend that USOE/ESAA-TV officials and other Department of Education officials make an effort to procure the production of television programming that is based on a more formal needs assessment process. We recommend that the opinions of producers, educators, broadcasters, and children's and minority advocacy group representatives be included in these assessments of programming needs.

(2) We recommend that USOE/ESAA-TV greatly reduce its procurement of new television series for at least two years and devote the majority of available funds to broadcaster and viewership promotion and promotion of in-school use of series. We further recommend that USOE resume plans (which were abandoned in 1980) to repackage some of the ESAA-TV series with small numbers of shows so that they can be scheduled more easily by broadcasters.

(3) We recommend that USOE/ESAA-TV continue the new step-funding process instituted in FY/1980 whereby proposals for 15-20 minute pilots compete for funding in one fiscal year, and in the next fiscal year, the pilots are entered into a competition for full series funding.

(4) We recommend that the ESAA-TV program administrators and the Department of Education Contract negotiators employ consultants who are knowledgeable about current production standards and costs to assist with the review of proposal budgets.

(5) We recommend that pilot testing be conducted on a much more limited scale, e.g., with fewer children in fewer sites, and that at least a limited form of on-going testing with small samples be conducted throughout the production process.

(6) We recommend that the Education Department conduct studies on the feasibility of future evaluations of the impact of viewing ESAA-TV series.

(7) We recommend that the minority staffing patterns of series funded in FY1980 and subsequent years be carefully monitored in order to assess whether more specific requirements are needed in order to insure contractor compliance with the legislative intent.

(8) We recommend, given the apparent success of the commercial broadcast promotion campaign, that the scope of such efforts should be increased. During the next few years this effort should be coordinated with the series repackaging efforts recommended above under (2).

(9) We recommend that the kinds of activities conducted under the former Viewership Promotion Campaign be reinstituted with top priority during FY 1981, and that viewership promotion should be carried out throughout the remaining life of the ESAA-TV program. Further, we recommend that viewership promotion should have priority and funding equal to or greater than that for broadcast carriage promotion during the next few years.

(10) We recommend that greater attention be given to promoting the in-school use of these materials, and that the in-school promotion project be continued or resumed.